

Bibliometric Analysis and Analysis on the Research of Dance Courses of Music Major in China

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Abstract: [Purpose / significance] to understand the development and current situation of dance courses for music majors in China, so as to provide scientific basis for upgrading and optimizing the curriculum reform in this field, so as to better contribute to the cultivation of music professionals in the new era. [research design / method] Taking CNKI as the data source, focusing on the relevant research of dance courses of music major, using Excel, spss23.0 and Noteexpress 3.2 to analyze the literature from the time, organization, high-frequency keywords, author distribution, and draw a visual network map. [conclusion / discovery] at present, the research scope of dance courses for music majors in China is mainly the direction of music education; the number of research literature shows a parabola like downward trend; the combination with music discipline is not enough. How to improve the function and significance of dance courses in music specialty and promote the research of dance courses in music specialty still need the joint efforts of dancers.

Keywords: Music major; Dance course; Bibliometrics; Cluster analysis

Dance and music are both products of human society, and they complement each other. In "Shuowen": "Dance is to move hands and feet happily. The word "Dance" in ancient Chinese is an image of two feet facing each other, which means that everyone taps and jumps together. The word "dance" in the oracle bone inscriptions is written in the form of "feather, death", dancing with feathers on the head during sacrifices to commemorate the deceased.[1] “ The same is true in "Baihutong Liyue": "Why do people sing when they are happy? Because songs express what they have to say and the happiness, the mouth has to sing, the hands and feet have to dance.[3]“ Zhu Guangqian

put forward more directly in "Poetry Theory": "Poetry is coterminous with music and dance, and in the beginning was a shintaro ohata.[3]" The German art historian Grosse wrote about the Botocudo people in his book "The Beginnings of Art": "TThey never sing without dancing, and they never dance without singing. For them, song is dance, and dance is song. [4]"

With the continuous changes in the production and lifestyle of human society and the refinement of the social division of labor, dance and music became separate. The reason for this are: "First, the material medium of music was able to gradually detach itself from its state of attachment to the body; second, music, as a temporal art, can be separated from this time-space unity of primitive dance. This is also the demand for the development of music's own art form, which was more conducive to the gradual formation of its own independent art form characteristics, and is also conducive to more clearly developing and displaying its characteristics in terms of expression content." [5]

Especially in order to cultivate independent music talents, special music institutions began to appear. The first music academy in China was established in 1927 in Shanghai by Mr. Xiao Youmei under the educational principle of "Aesthetic Education" advocated by Mr. Cai Yuanpei, with reference to the then "National Conservatory of Music of Paris". In 1929, the Nanjing government revised the University Organization Law, stipulating that all schools that teach only one specialized technique should be changed to specialized schools, and promulgated the 'Organization Law of specialized schools'. The Conservatory of Music was renamed "Shanghai National Music Academy"[6]. Since then, Chongqing Qingmuguan National Conservatory of Music and National Fujian Music College have appeared one after another.

The establishment of the School of Music repositions the role and meaning of dance in the music profession. However, from the current literature, dance courses, the position of the dance course as an elective course for music majors has not been clearly defined, and related research has always been in a weak link. From the perspective of research objects, the current research mainly focuses on the major of normal music education as the main research object. There are two research purposes: one is that most of the music education majors are engaged in teaching music and dance in primary and secondary schools, so most of the research focuses on this. The second category is based on dance training, that is, to study how dance courses can improve the music major, especially the stage image of music performers.

In order to further systematize the current music major dance courses and their

research, this paper takes CNKI as a platform, and analyzes the current research hotspots and other related issues by sorting out the relevant literature of music major dance courses. In order to provide a reference for the current positioning and teaching of dance courses in music majors.

1 Literature resources and research method

1.1 Literature resources

The CNKI database was used as the literature source for this study. Enter the keywords "music major", "dance" and "body action" in the search bar as search condition, import all search records and documents into Note Express for screening and exclusion, and finally establish 164 valid documents, all of which are journal documents. One of the earliest is the article "Thinking about the Principles of Dance Skills Training for Music Professionals", published in 1991.

1.2 Research method

1.2.1 Literature content analysis

By consulting the academic literature and books related to this research, and using statistical research methods to provide reference for this research.

1.2.2 Bibliometrics method

The documents retrieved through CNKI database platform of CNKI were imported into NoteExpress software, and the screened and then classified by EXCELL software. Finally, the processed documents were imported into SPSS for statistical analysis and graphing.

1.2.3 Logical analysis

Making a logical analysis of the literature and discusses the deficiencies in the current research, so as to provide a reference for the study of dance courses for music majors.

2 Research results and analysis

2.1 Analysis of the current situation of research on dance courses for music majors in my country

(1) Figure 1 lists the distribution of document numbers. It can be seen from the figure that the number of literatures on the research of dance courses for music majors presents a parabolic shape. From 1991 to 2009, there was an overall upward trend in the number of articles published. In 2009, the number of published papers was the highest, with 17 papers, accounting for 10.37% of the total number of published papers. But, in 2009-2019, the research showed a downward trend.

(2) The distribution of published journals is shown in Figure 2. Because there are too many journals with ≤ 2 articles, this graph only lists journals with ≥ 3 articles. It can be seen from the figure that the top 11 journals have a total of 63 articles, accounting for 38.41% of the total, indicating that the current attention to music majors and dance courses is not high.

(3) Considering only the source of the unit of the first author, there are 154 units in total. Figure 3 lists the units with the number of publications ≥ 2 . There are 10 units, accounting for 6.49% of the total number of units, and the cumulative number of publications from these 10 units is 21, representing 12.80% of the total literature.

(4) Only the first author is sorted and analyzed. Figure 4 shows the distribution of the top 21 authors in terms of the number of published articles. From the frequency of the authors' appearances, the authors appearing above all have a background in dance studies and have studied dance classes for dance music majors, especially Song Ruijiang, Wang Maojun, Xu Yan, Huang Mingzhu and other related researches are relatively early.

(5) Fund support and analysis

As can be seen from Figure 5, there are only 3 literatures funded by relevant research funds for dance courses in music majors, accounting for 1.8% of the journal literature, which are provincial grant program. Compared with musicology research and dancology research, its funding ratio is very low. The strength and quantity of funding is the direct standard to measure the level of academic research.

2.2 Analysis of research hotspots

"Keywords are words or phrases selected from a paper to reflect the subject content of the paper and meet the needs of literature retrieval, which have the function of succinctly and summarizing the core content and ideas in the paper." [7] The author took 164 documents, counted the keywords through NoteExpress 3.2 and arranged them in descending order to obtain a table of high-frequency keywords, and then uses SPSS software to draw the word network diagram of music major dance courses research..

(1) It lists the high-frequency keywords for the study of dance courses in music majors. The main number of keywords in the 164 documents was 289, with a cumulative total frequency of 666. After normalizing the keywords, Table 2 lists the keywords with a frequency of ≥ 3 times, a total of 26, and the cumulative frequency of occurrence is 275 times, accounting for 41.29% of the total frequency.

(2) In Figure 6, we can find that "dance teaching" and "dance class" are at the core of the research on dance courses for music majors in China. This indicates that the current research hotspot of dance courses for music majors is mainly dance classroom teaching research. The research content includes teaching reform, form training, teaching ability, dance music and other areas.

3 Conclusion

3.1 Literature Situation and Author Affiliations

(1) The author's article shows from the distribution of the number of research literature that the current research literature on dance courses for music majors has shown a gradual downward trend since 2009, and the overall curve shows a parabolic shape. According to Price's Curve, if we take 2009 as the starting point, calculate the number of papers that should be published in 2019. Based on the formula $F(t) = ae^{bt}$ ($a > 0$, $b > 0$), the formula in this paper can be expressed as $F(10) = 17e^{0.1(10)}$, then the calculation result: $F(10) = 17.17(\text{paper})$. According to the currently collected data and literature, the actual number of articles published in 2019 is 3, which does not conform to the Price Curve Law.

(2) Statistical analysis of the fund project funding of 164 documents found that 3

journal documents were funded by the music major dance courses, all of which were funded by the Education Fundamental Research Funds of Hunan Province of China, and the funded project documents account for 1.8% of the total literature.

(3) In terms of literature journals, the current publications are mainly concentrated in art magazines such as "Popular Literature", "Art Education", and "Journal of the Northern Music". Core journals make up less of the top 10 journals.

(4) Among the 164 papers, the authors of the articles mainly focus on the direction of music education in normal colleges and universities. Among the top 10 colleges are HuangHuai University Department of music performance, Modern College of Humanities and Sciences of Shanxi Normal University, Guangdong Polytechnic of Science and Trade, and Guangxi College of Education. However, the number of articles published by some professional music performance colleges such as Shanghai Conservatory of Music, China Conservatory of Music and Central Conservatory of Music is less.

The implementation of dance teaching for music education majors in normal colleges and universities in China began in the 1970s. In the early 1980s, the Ministry of Education in China officially promulgated the first dance syllabus for music education majors in normal colleges. After a series of practices in the 1990s, various colleges began to reform dance courses according to their own needs. In this way, we entered a period from unity to decentralization. Music performance as a formal major is after Undergraduate Course of Common Colleges and Universities Professional Directory promulgated by the Ministry of Education in 1998.

Previous research on dance courses for music majors mainly focused on the majors of music education in normal schools. However, with the development of society and the expansion of the training of dance majors, the training of music talents is no longer about providing both music and dance talents for primary and secondary schools, so that the positioning of dance in the music discipline has changed and the degree of importance is trending downwards. The second point is that the small proportion of dance teachers in music majors cannot constitute a teamwork research model, resulting in a weak research force.

3.2 Research Hotspots and Content Analysis

(1) The current research objects of dance courses for music majors are mainly music education majors in normal schools. Such as "Exploration of Physical and Dance Teaching in Higher Music Majors"[8], "Practice of the Reform of Dance Curriculum for Music Majors in Western Normal Schools"[9], "Dance Teaching for Five-Year Teacher Training Music Majors under the Vision of Becoming Talented"[10], "Reflections on Teaching Form Classes for Music Education Majors - Taking the School of Music of Northeast Normal University as an Example"[11]. and so on..

(2) There are three main conclusions about the significance and purpose of opening dance courses for music majors: One is to develop good form and posture in students. "As a musicology student, their physical form is important when they stand on stage or podium whether as a singer, performer or educator."[12]; The second is to cultivate students' dance teaching and Creation ability. "In dance teaching in primary and secondary schools, teachers are required not only to be able to dance, but also to have certain choreography skills. Therefore, after students have accumulated and mastered certain dance vocabulary and knowledge of dance and choreography, teachers can teach students some basic choreography knowledge. Improve students' image ability and creative ability."[13]; The third is to cultivate students' artistic aesthetic ability.

(3) The research hotspots of 164 literatures are analyzed, and it is found that the current research hotspots of dance courses for music majors mainly focus on the teaching of dance courses, involving teaching methods, teaching modes, teaching contents, curriculum and teaching evaluation.

For the current teaching content mainly focuses on Chinese folk dance, Chinese classical dance and ballet, the researcher believes that there is no unified teaching one syllabus and dance teaching materials suitable for music majors, all adopt the teaching materials of professional dance colleges, which do not match the actual conditions and practical needs of music majors, "there are problems such as unscientific, unreasonable, imperfect and impractical, highlighting different own advantages and characteristics, which seriously affects the improvement of the quality of dance art teaching."[14]

The current teaching methods and approaches emphasise diverse forms, such as the use of modern internet technology through micro-classrooms, flipped classes and other online teaching and self-study modes. In teaching, it is considered that the language should be simple and clear and easy to understand for music students, for example, when teaching standing posture students are asked to imagine "standing on the edge of

a cliff with a rope between his legs, his face unafraid, like a sturdy green pine.”[15]

4 Conclusion

Due to the development of dance discipline and the development of artistic quality education in China and many other factors, it is more common for music teachers to serve as dance enlightenment in primary and secondary schools. For this purpose, the dance courses for music majors are set up for this purpose. However, with the continuous development of dance discipline and the gradual advancement of artistic quality education in my country, dance talents have begun to take charge of the teaching of dance art courses in primary and secondary schools. The training of music professionals began to focus on music performance, education and theory. At this time, dance courses should not stop at serving the purpose of training and teaching dance courses in primary and secondary schools, but should be combined with the actual needs of music, and strive to help music professionals improve their majors ability to serve. Therefore, the function and positioning of dance courses in music majors should have the following two main aspects:

The first is to enhance appearance. Dance training helps to improve the lines of the body muscles, thereby improving the good posture of the human body and update look. Music is not only an auditory art, but also a visual art under the current aesthetic experience. An excellent musical performance includes not only a high level of musical skill and musical abilities, but should also have a good body image and body posture.

The second is to develop the body, which is essential for musical performance. An effective and scientific dance programme helps to develop the body's coordination. Thereby helping to improve the level of music performance. It is the combination of the body's "imagination of inner listening" and "regulation of the tone muscles of outer listening".

"The 'inner listening imagination' is the 'rhythm' and 'verve' of the inner aesthetics that the performer (performer) pursues; The 'rhythm' of the external form of 'vigorous rhythm'" [16]. It is through the unity of the inner and the outer that musical performers make musical works more vibrant and vivid.

Social demand is the prerequisite for the training of talents in music majors, and employment status is the basis for the development of music majors. The current talent training of music majors has not only music education, but also music performance and

music theory research. Various talent models have led to changes in the positioning of dance courses in music majors. The dance curriculum, teaching content and teaching methods of music majors should keep pace with the times, and should be changed and adjusted according to social needs and development, in order to better develop and cultivate outstanding music talents.

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